

Lighting in the Style of



The Paper Birds



Common Themes

Every show we make at The Paper Birds has it's own demands; the set design, atmosphere and content; but here is a 'checklist' of things that we often incorporate to help you shape your own lighting design.

- We create atmospheres on stage – theatricality is important to us – we believe the way the stage looks is as important as what is being said. Focus on creating beautiful imagery—light plays a huge role.

- BUT we also contrast magical moments with stark washes – this might be when we are talking to the audience, or breaking the action. In many ways having moments of bright stark light, means that when the atmospheric moments creep in, they are all the more beautiful.

- Practically, there are lots of things we need to cater for – we need to be lit evenly across the stage, so good coverage is required. We use a lot of AV design on screens, so we need to position lights carefully not to drown these out. We use a lot of back and side light to pick out movement. We isolate different spaces or playing 'zones', these might relate to one character, or set. And there are often 'specials' rigged that have just one specific job—e.g. to pick out a block or a microphone stand downstage.



- We rarely focus hard edged lights. We use frost in spotlights (profiles) to soften the edges. But placing frost makes the spotlight bigger as it diffuses the light—so we often need to put in an iris to make the beam smaller.

- General cover / washes are usually created using Fresnel's. These are cut in around the playing space with the barn doors.

- We use long, slow transitions or fades between states – our default setting on the lighting board is usually about 10 seconds. If we do use a quick 'snap' transition, it's normally for a specific reason, like for example, an actor has stopped the action and cut a scene short.



- In our most recent shows we have started to use moving lights to pick out or isolate areas of the stage, but for our past body of work, we often stayed away from these as we didn't have the budget to tour our own.

- We use the QLab programme to plot in our whole show – we pay for a licence to run lights, sound and AV all in one plot. This is connected to an ETC lighting desk. But when we run small scale touring projects, we have also used a free lighting programme called LX Console that allows DMX connection from the dimmers to USB on the computer.

Watch video:

[INTERVIEW WITH LIGHTING DESIGNER](#)





The Paper Birds

Example of Tech Spec we send to Venues

LX

Venue supplied/sourced:

- ETC Ion
- 36 dimming channels minimum (45 preferred for full LX)

Non-Toured - Pre Rigged - Venue Supplied or Sourced (Gel Toured)		
Qty	Lamp	Description
9-12	Selecon Acclaim F 650w or sim	General Coverage stage and cushions Back light
2-6	Fresnel 1K or sim	TV Studio Material Down Light
6	Par 64 CP62 MFL 1000w or sim	Blinders Material Up Light 2 on Floor stands
7	ETC Source Four Jnr 25-50° 575w or sim	Warm/Cold Cross Light Rooms Mics
Toured		
2	Chauvet Intimidator 155 Spot	
3	LED PAR Zoom	
2	LED PAR	On Floor
12	Pendant Lights with Lamp Shades	
2	Fairy Lights Strip	
1	Lava Lamp	
1	Glitter Lamp	
1	Hazer	

Sound

We have a full band setup that can reach **95dB** for 3 x 5 minute periods

Performers explain to the audience as they arrive that the show is quite loud in places and offer **free disposable ear plugs** for the show.

Non-Toured - Venue Supplied or Sourced		
Qty	Item	Description
1	Full PA system with subs	
Toured		
1	Yamaha LS9	
4	Powered Stage Monitors	If not supplied
1	50 Metre - 16 Send / 4 Return Multicore	If not supplied
1	D112	Kick
1	Pencil Condenser	Drum Overhead
4	D.I. Boxes	Keys, Acoustic, Bass, Loop Pedal
2	SM57	Electric Guitar
5	SM/Beta 58	Vocals
2	Wireless head mics	Frequency band: 863 - 865 MHz
5	Large Boom Mic Stand	
1	Large Straight Mic Stand	
3	Small Boom Mic Stand	

AV

We run 2 x 50inch domestic TVs hung from the rig with scaff and clamps and some custom TV mounts. Weight TBC

We run 2 x Ethernet (CAT7) extenders between tech and stage.

All AV equipment is toured.

Effects

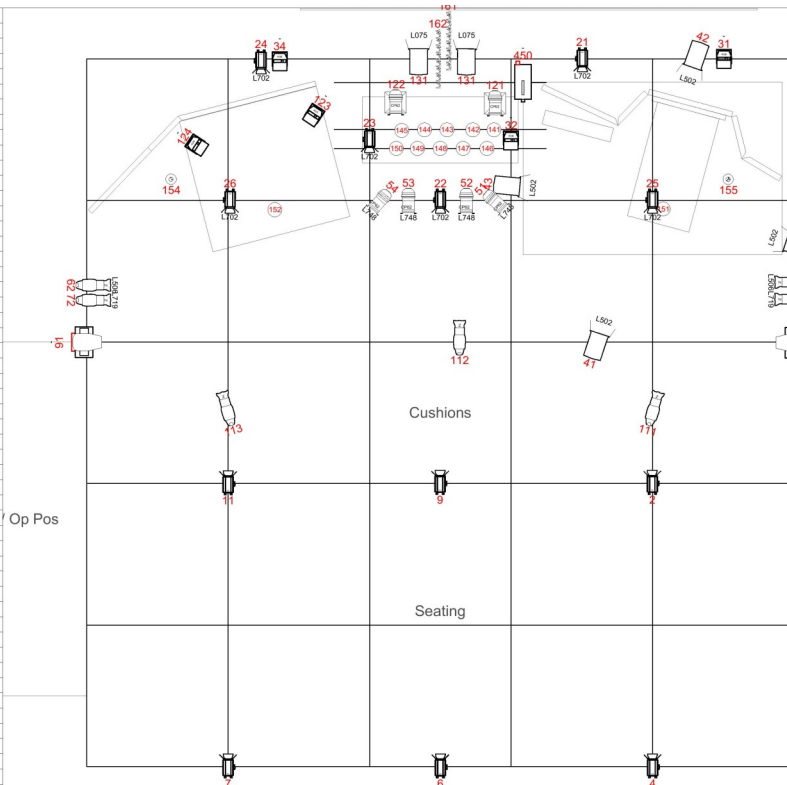
A toured hazer is used throughout the show

Subject to hosting venue approval we use a **confetti cannon** during the show. This is fan operated (not CO2 or explosive). We use paper confetti that is recyclable.



'Ask Me Anything' LX Plan (Feb 2020)

Channel	Dimm	Purpose
2	-	General Coverage
4	-	General Coverage
6	-	General Coverage
7	-	General Coverage
9	-	General Coverage
11	-	General Coverage
21	-	Back Light
22	-	Back Light
23	-	Back Light
24	-	Back Light
25	-	Back Light
26	-	Back Light
31	-	Back Light LED
32	-	Back Light LED
34	-	Back Light LED
41	-	TV Studio
42	-	TV Studio
43	-	TV Studio
44	-	TV Studio
51	-	PAR Bash
52	-	PAR Bash
53	-	PAR Bash
54	-	PAR Bash
61	-	Warm X-Light
62	-	Warm X-Light
71	-	Cold X-Light
72	-	Cold X-Light
91	-	Movers
92	-	Movers
111	-	Kylie Mic
112	-	Rosie Mic
113	-	Georgie Mic
121	-	Backdrop Up Light
122	-	Backdrop Up Light
123	-	Drum Up Light LED
124	-	Drum Up Light LED
131	-	Backdrop Down Light
131	-	Backdrop Down Light
141	-	Pendant
142	-	Pendant
143	-	Pendant
144	-	Pendant
145	-	Pendant
146	-	Pendant
147	-	Pendant
148	-	Pendant
149	-	Pendant
150	-	Pendant
151	-	Pendant
152	-	Pendant
154	-	Glitter Lamp
155	-	Lava Lamp
161	-	Pendant Lights
162	-	Pendant Lights
450	-	Hazer



Instrument Type	Count
Selecon Acclaim Fresnel - 650W	12
7" Fresnel - 750/1000W	6
ETC Source4 Jr Zoom - 575W	7
PAR 64 CP60 on Floor Stand -	2
PAR 64 MFL - 1KW	4
Pendant Light -	Toured 12
RGB MultiPar LED - 70W	Toured 5
Chauvet Intimidator Spot 253 - 250W	Toured 2
Lava Lamp -	Toured 1
Glitter Lamp -	Toured 1
Fairy Lights -	Toured 2
Unique Hazer -	Toured 1

All colour is toured

DESIGNED BY
Rebecca Wood / Joe Price
DRAWN BY
Darren Perry / Joe Price
CAD FILE NAME
The Paper Birds - AMA 2020 - G Live (DP Plot).vwx

THE MEDIA WORKSHOP

TITLE	LX Plan
SCALE 1:50 @ A3	VERSION 1
SHEET 2	OF 4

